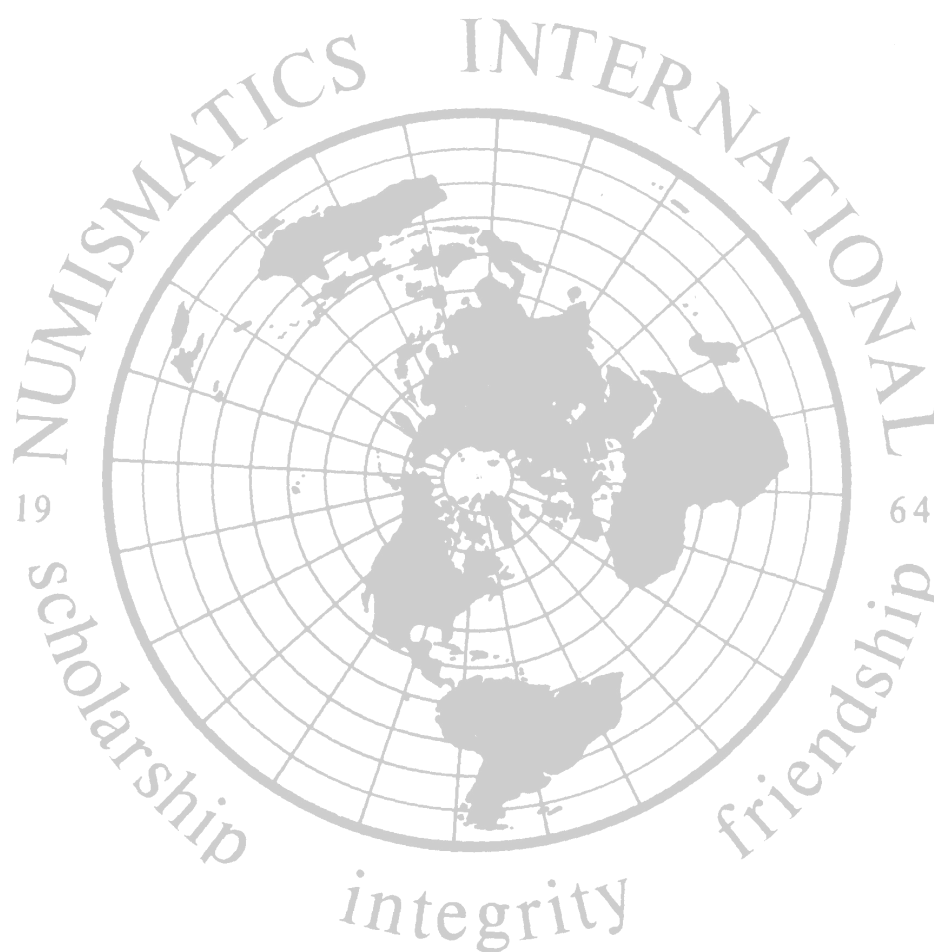


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OTHER UNPUBLISHED OVERDATES IN RUSSIAN COINAGE

A Canadian dealer reports the existence of two overdates that we were not Previously aware of in 19th Century Russian coinage. The first is a 20 Kopecks 1825 also located in VF and priced reasonably, I would say, at \$35. The 18214 has only one set of initials for the mint master at St. Petersburg, Paul Danilov, but the 1825 also has initials for Nikolai Grachev. I would like to see which initials we have on the over date, and I am offering to purchase this coin.

The second over date is a 5 Kopecks 18324/3 in VF÷ and priced at \$175. The dealer did not indicate whether his specimen was copper or silver, or whether the mint was Ekaterinburg, St. Petersburg or Suzun; so I had to phone him for more specific information. The piece turned out to be the copper type, KM140.1, which was made only at Ekaterinburg. The other two mints made 5 Kopecks only in the silver types.

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TITLES OF THE VIRGIN: THE LITANY OF LORETO

Bob Forrest, Manchester, England, NI #2382

Some of the legends on Marian medals can be somewhat puzzling unless you realise that they are actually symbolic titles of the Virgin. The late 20th century aluminium medal shown 1½ times actual size in Fig. 1 is a good example. Its obverse shows the

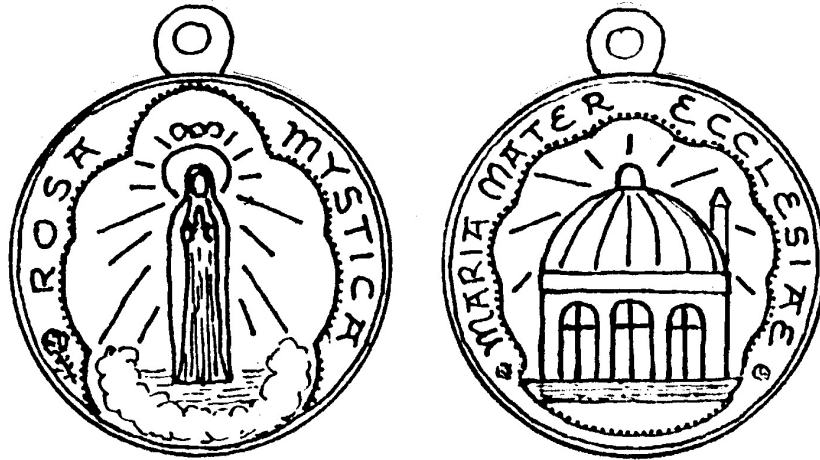


Fig. 1

radiant, cloud-borne figure of the Virgin with the legend ROSA MYSTICA (= Mystical Rose) and its reverse a radiant domed building – a church – with the legend MARIA MATER ECCLESIAE (= Mary, Mother of the Church). Both these legends are actually two out of some fifty titles contained in the prayer known as the Litany of Loreto (1). Some of these titles – like SPECULUM IUSTITIAE (= Mirror of Justice) (2) or TURRIS DAVIDICA (= Tower of David) or FOEDERIS ARCA (= Ark of the Covenant) are very obscure. Others – like MATER CHRISTI (= Mother of Christ) (3) or MATER SALVATORIS (= Mother of the Saviour), or even the MATER ECCLESIAE on the medal, are common sense. ROSA MYSTICA falls somewhere between the two extremes, for the rose is a well-enough known symbol of the Virgin's perfection, and is connected with the rosary. Indeed, REGINA SACRATISSIMI ROSARII (= Queen of the Most Holy Rosary) is another of the titles in the Litany of Loreto (4).

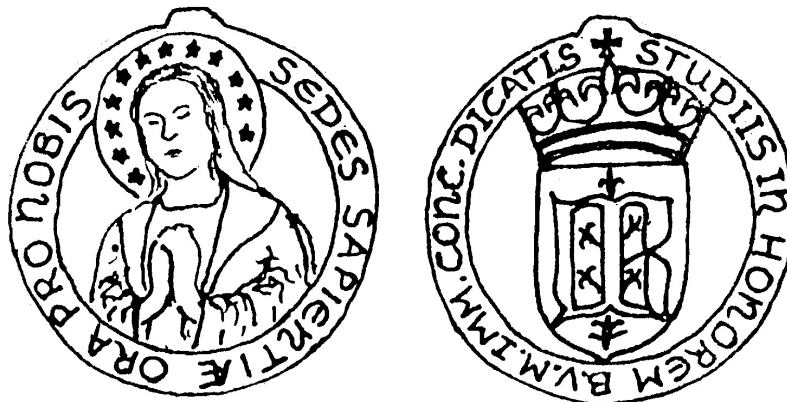


Fig. 2

The 19th century bronze medal shown actual size in Fig. 2 has, on its obverse, the Virgin Mary with a legend containing another of her titles from the Litany: SEDES SAPIENTIAE ORA PRO NOBIS (= Seat of Wisdom, pray for us). This title appears to have arisen from the premise that since the Virgin was perfect enough to qualify as the Mother of Christ, therefore she must be perfect in wisdom too – hence those images of the Virgin being taught to read as a child by her mother, St. Anne (5). The reverse of the medal shows the crowned monogram of MARIA (6), with the legend STUDIIS IN HONOREM B.V.M. IMM. CONC. DICATIS (= By studies dedicated in honour of the Immaculately Conceived Blessed Virgin Mary). The significance of this is perhaps explained by the long-established practice of the student members of some sodalities of the Virgin Mary honouring their patroness by the composition of essays or poems dedicated to her (7). This could therefore be a Marian sodality medal, or if not, perhaps a prize medal awarded to a student in a convent school or seminary somewhere.



Fig. 3

Another unusual title of the Virgin taken from the Litany of Loreto is REFUGIUM PECCATORUM (= Refuge of Sinners), and this features in conjunction with an image of the Virgin and Child on the obverse of the bronze Portuguese “Candelaria” medal shown actual size in Fig. 3. For a long time the place of origin of this medal was a puzzle to me. It does not, of course, relate to the most famous Candelaria shrine, which is on Tenerife and is *Spanish* (8a), though, as we shall see presently, there is a Spanish connection. But thanks to NI member Manfredo Kayser of Belo Horizonte, Brazil, I now know that this impressive medal relates to the occasion of the formal inauguration of the church of Nossa Senhora da Candelaria in Rio de Janeiro. The inauguration took place, as the medal indicates, in 1898, on the occasion of the double Feast of the Presentation of Christ in the Temple and of the Purification of the Blessed Virgin (February 2nd), a day otherwise known as Candlemas (= Candelaria in both Spanish and Portuguese). The reason that the two feasts share the same date, 40 days after the birth of Jesus, is a result of Jewish law/custom regarding the purification of a mother following the birth of a male child (9a), as is indicated by Luke 2.22. The name Candlemas derives from the candle-lit procession traditionally held before Mass on that day (hence, I presume, the SS SACRAMENTO DA CANDELARIA and (Eucharistic?) Lamb (9b) on the reverse of the medal), all this in symbolic celebration of Simeon’s words, uttered on the occasion of the Presentation

in the Temple, that the young Jesus would be “a light to lighten the Gentiles” (Luke 2.32).

Information on this church being difficult to come by in English, it may be useful to set down the contents of Manfredo’s letter here, as background to the medal.

In about 1630 a Spanish ship was in trouble out on the Atlantic Ocean, so its crew/passengers offered up a prayer to the Virgin Mary as “Nuestra Señora de Candelaria”, promising that if they reached land safely, they would build a chapel for her there. They were duly delivered from danger, arriving safely at the port of San Sebastian (today Rio de Janeiro), where they subsequently built the promised chapel. It was apparently operational by 1634. In 1775 a confraternity known as the Brotherhood of the Holy Sacrament – whose involvement in a church dedicated to the Virgin is readily explained by the above comments about Candlemas being a double feast of Christ and the Virgin - decided that the chapel should be replaced by a proper church, this being - eventually - the present-day church of Nossa Senhora da Candelaria. Financial constraints meant, however, that work on the church progressed slowly, and, on occasion, stopped entirely. The end result was that the church wasn’t formally inaugurated until 1898, and even then it wasn’t quite finished: its bronze doors were only installed in 1912, for example. This explains why one finds, in the few available accounts of the church in English, a puzzling variety of dates when it was “finished”! But let’s get back to titles of the Virgin.



Fig. 4

The bronze medal shown 1½ times actual size in Fig. 4, and which looks to date from the first half of the 20th century, has a Madonna and Child on the obverse with a legend bearing another title from the Litany of Loreto, REGINA PACIS (= Queen of Peace). As we saw in note 1, this title was added to the Litany in 1917, so the medal must post-date that year. Its reverse expresses, in Italian, a wish expressed by most of us at one time or another, albeit in a secular rather than spiritual context: DONA A ME LA VERA PACE (= Grant me true peace).

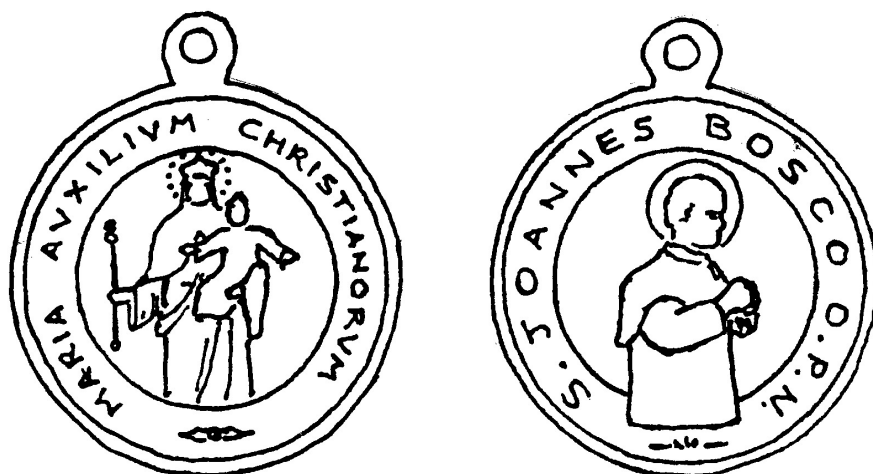


Fig. 5

The modern aluminium medal shown 1½ times actual size in Fig. 5 has an obverse using yet another (self-explanatory) title from the Litany of Loreto: AUXILIUM CHRISTIANORUM (= Help of Christians). The reverse shows St. John Bosco (1815-1888). After his ordination at Turin in 1841 he began his life's work of educating poor and neglected boys. He placed his work under the protection of Our Lady, Help of Christians (hence there is a link between obverse and reverse of this medal) and of St. Francis de Sales. The result was a Europe-wide network of educational institutions known collectively as the Salesians. St. John also founded, in 1872, a similar organisation for the education of girls: the Daughters of Our Lady, Help of Christians. He was canonized in 1934 (10). This pairing of St. John Bosco with MARIA AUXILIUM CHRISTIANORUM is a common one on medals.

The later 19th century French bronze medal shown 1½ times actual size in Fig. 6 has on its obverse the famous Lourdes grotto scene, with the legend JE SUIS L'IMMACULEE CONCEPTION (= I am the Immaculate Conception) (11), words supposed to have been uttered by the Virgin in the 16th vision of Bernadette Soubirous (12). The reverse is a standard image of the veiled Virgin Mary with the legend VIRGO VIRGINUM (= Virgin of Virgins). This, too, relates to the Litany of Loreto, where Mary is SANCTA VIRGO VIRGINUM (= Holy Virgin of Virgins), though this title does also occur in other prayers to Mary – in “The Memorare”, for example.



Fig. 6



Fig. 7

Another title of the Virgin from the Litany of Loreto is contained in the obverse legend of the modern aluminium medal shown actual size in Fig. 7: *VIRGO FIDELIS* – usually translated as “Virgin most faithful”. The obverse figure of the Virgin is, of course, inherited from the Miraculous Medal (13). The reverse shows the Jesuit St. Aloysius Gonzaga (1568-1591). I can discover no particular reason why he should be paired with “*Virgo Fidelis*”, and on other medals he is paired with the Virgin Mary as “the Immaculate Conception” or as “*Mater Sapiens*” (= Wise Mother), the latter a title which is not from the Litany of Loreto, but which is clearly related to the “*Sedes Sapientiae*” title mentioned earlier. Perhaps the pairing of Fig. 7 is an ‘optional’ one, then: a Marian medal with a ‘favourite saint’ reverse.

Enough has been said now to show that the Litany of Loreto serves to explain the legends on many a Marian medal, and that it is a useful ‘source’ for collectors of such medals. It is worth noting, too, that a number of Marian images share their names with titles taken from the Litany. The fresco known as *MATER ADMIRABILIS* (= Mother most admirable) in the church of Trinità dei Monti in Rome is one such (8b); “Our Lady of Good Counsel” at Genazzano in Italy is another – in the Litany the Virgin is *MATER BONI CONSILII* (= Mother of Good Counsel) (14); and the image of the Virgin at Kevelaer in Germany is *CONSOLATRIX AFFLICTORUM* (= Consoler of the afflicted) (15). Finally, on a number of Marian medals there appears a star symbol, which can relate either to yet another title from the Litany, *STELLA MATUTINA* (= Morning Star), or to another title of the Virgin, *STELLA MARIS* (= Star of the Sea), which is not contained in the Litany of Loreto, but which is to be found most famously in the prayer known as the *Ave Maris Stella*, but also in the *Alma Redemptoris Mater*, for example (16).

Continuing this celestial theme, the title *REGINA ANGELORUM* (= Queen of Angels) is another title often applied to the Virgin on medals and which comes from the Litany. The bronze medal shown actual size in Fig. 8 uses it in relation to the Virgin and Child seated (?) (17) on a crescent moon, surrounded by a few clouds, and with a couple of cherubs in attendance. The reverse of the medal shows St. Philip Neri, whose story, in relation to this particular medal, I have told elsewhere (18), so there is no need to repeat it here. What does concern us here is the natural link between the celestial imagery of Fig. 8; that of the Immaculate Conception (traditionally depicted, in accordance with Revelation 12.1ff, as clothed with the Sun, with a halo/crown of stars, and with the Moon at her feet); and another title of the

Virgin, not from the Litany of Loreto, this time, REGINA COELI/CAELI (= Queen of Heaven) (19). This title sometimes features, for example, on the reverse of the stock type of religious medal shown actual size in Fig. 9. The obverse – here very worn – shows the head of Christ, probably with legend SALVATOR MVNDI (= Saviour of the World). The reverse shows the head of the Virgin Mary with legend .REGIN. .CAELI. This old medal – probably of 17th century date – is bronze, but bears traces of former gilding, and so must have looked quite impressive in its day. Be that as it may, it ended up in a coin-dealer’s junk box, price £1!



Fig. 8

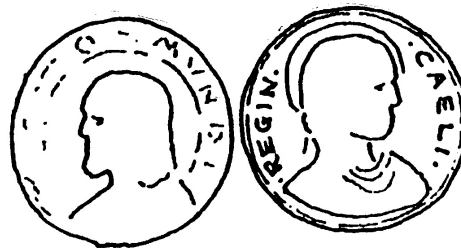
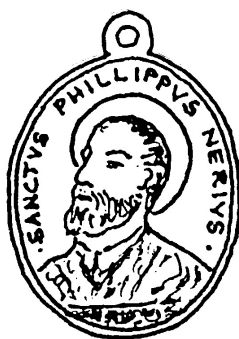


Fig. 9

The epithet Queen of Heaven has been a source of much controversy. Protestants and skeptics have viewed it with disdain as one of the more obvious symptoms of Mariolatry – the long process by which, as they see it, the Catholic Church has turned the Virgin Mary into a figurehead barely distinguishable from one of the goddesses of the ancient pagan world, and a figurehead which, at times, seems to displace Christ himself from centre-stage! (The Litany of Loreto is seen as symptomatic of this “out-of-control worship”, and indeed the Litany does hammer out more titles than Christ ever seems to have been awarded in the space of a single hymn!)

Thus, for example, the Greek goddess Hera is, throughout Homer’s *Iliad*, referred to as “the Queen of Heaven”, exactly as the Virgin Mary is today. Not only that, but the statue of the Virgin known as the Madonna of Capo Colonna (near Crotone in Italy), which is enshrined within the bounds of an ancient temple of Hera, is referred to by some of the locals as “Santa Hera” (20)! Again, the Babylonian and Assyrian goddess Ishtar was referred to as “the Queen of Heaven” (21), and it is almost certainly Ishtar who is referred to in Jeremiah 44.17-19: “to burn incense unto the Queen of Heaven” (22), a phrase which can readily be applied to the incense-laden air of many a Marian shrine! Again, some of the prayers to Ishtar are almost like a double-take of some of the prayers to Mary. Here is part of one from an Assyrian clay-cylinder in the British Museum, for example:

“May Ishtar of Babylon, the exalted lady, look with pleasure upon my pious deeds, and daily, before Bêl and my Lady, speak in my favour (i.e. intercede for me). Eternal life (lit., life of the distant days) may she decree as my destiny.” (23a)

That reference to “Ishtar of Babylon” is an interesting ‘echo’ of images of the Virgin Mary associated with specific places – Our Lady of Walsingham, Notre Dame de Lourdes or Nuestra Señora de Montserrat etc – for one finds references to Ishtar of Nineveh, Ishtar of Arbela and Ishtar of Erech as well as Ishtar of Babylon (23b).

Finally, Ishtar, like Mary, had the Morning Star as one of her symbols, though it is true that the natures of the symbolisms are somewhat different (24). Indeed, there are many other differences between Ishtar and Mary – Ishtar was a warrior goddess and queen of battle, which the Virgin Mary never aspired to be, despite her image being carried at the head of many an army (25), and Ishtar was a goddess of sexual love and even harlotry, which the Virgin Mary never was by even the wildest stretch of the imagination! So yes, there are differences, but even so, the similarities *are* very striking, and as one with no particular sectarian axe to grind, I have to say that Protestants and skeptics *do* have a point when they claim that in some respects the Virgin is dangerously akin to an ancient goddess, despite the vehement denials of Catholics. True, some try to push the resemblances too far in their propaganda crusades (26), but nevertheless the similarities *are* there, and are not to be brushed under the carpet too easily.

Finally, as regards pre-Christian parallels for the Virgin Mary – this time not so much as “Queen of Heaven”, but rather as “Divine Mother” (27) – the Egyptian goddess Isis provides one of the most extraordinary instances, as shown in Fig. 10. Here we have Isis enthroned with the infant Horus on her knee, surely a startling visual precursor for the Christian Madonna-and-Child enthroned, even to the sun disk atop the head of Isis paralleling the Christian halo or the celestial elements of Revelation 12. (The suckling of Horus by Isis is also paralleled by the so-called “Nursing Madonnas” of Christian art). There is nothing new under the Sun, as they say, and in this instance quite literally, to which we might add, by way of a final flourish, that even Marian visions are nothing new. In *The Golden Ass* of Apuleius (28), the hero Lucius has a vision in which the Great Goddess appears to him. Some call her



Fig. 10

Minerva, she says, others Venus, Diana, Proserpina, Ceres, Juno or Isis – by whatever name she is, as Lucius addresses her, “the Queen of Heaven”. She appears to him, with the Moon and Stars shining amid the folds of her shimmering silk-like garments and she tells Lucius that he is to have his human form restored by taking a garland of

roses from the hand of one of her priests. Some key details are underlined, and I leave readers to their own thoughts on them (29).

Notes.

1. The Litany of Loreto is of unknown authorship and was probably written in the late 15th to early 16th centuries, though various titles in it are contained in earlier litanies, and others are later additions. Thus with the official declaration of the Immaculate Conception of Mary as dogma in 1854, the title REGINA SINE LABE ORIGINALI CONCEPTA (= Queen conceived without original sin) was added to the Litany by Pope Pius IX; again REGINA PACIS (= Queen of Peace) was added in 1917 by Pope Benedict XV; and the title MATER ECCLESIAE of Fig. 1 was added by Pope John Paul II as recently as 1980. The association of the Litany with Loreto arose simply from the fact that it was adopted by that shrine, whence its popularity grew in proportion to the number of pilgrims that flocked there. It is today probably the most popular of the litanies. See the long article on it in C.G.Herbermann et al., *The Catholic Encyclopedia* (1907-1914), article “Litany of Loreto”, in vol.9, p.287-290; also F.L.Cross & E.A.Livingstone, *The Oxford Dictionary of the Christian Church* (1974), entry “Litany of Loreto” (p.827); also A.M. Buono, *The Greatest Marian Prayers – their History, Meaning and Usage* (1999), p.89-98.
2. Though the mirror is not a common Marian symbol on religious medals, I have seen it used on one Spanish cruciform medal of the Immaculate Conception, the mirror, lily, rose and star symbols occupying the four arms of the cross. (The reverse depicts St. Alphonsus de Liguori (1696-1787), a saint with a particular devotion to Mary, and author of the bulky tome *The Glories of Mary*.) “Spotless mirror” is another symbol/title of the Virgin derived from a Marian interpretation of a verse in *The Wisdom of Solomon* in the Apocrypha: “For she is....the unspotted mirror of the power of God, and the image of his goodness.” (7.26)
3. For a medallic use see, for example, “The Face of Christ” in *NI Bulletin*, December 2001, p.343 (Fig. 1).
4. For a medallic use see for example, “Our Lady of the Rosary” in *NI Bulletin*,.....(Fig. 6). This title was added to the Litany by Pope Leo XIII in 1883.
5. See, for example, “St. Anne and Three Marys” in *NI Bulletin*, November 1999, p.250-1 (Figs. 2 & 3).
6. W.Ellwood Post, *Saints, Signs and Symbols: A Concise Dictionary* (1989), p.23 & p.72.
7. See, for example, L. Delplace, *History of the Sodality of the Blessed Virgin Mary* (1885), p.61-2.

8. See "More on ROMA Medals" in *NI Bulletin*, July 2002: a) p.199-200; b) p.202.
9. a) For a good account see, for example, *The Catholic Encyclopedia*, article "Candlemas" (vol.3, p.245-6.) b) On the Eucharistic Lamb, see "A Miscellany of Symbols" in *NI Bulletin*, September 2001, p.254-5, particularly its Fig. 7.
10. See, for example, *The Book of Saints* compiled by the Benedictine Monks of St. Augustine's Abbey, Ramsgate under "John Bosco" (1994 ed., p.300). Also J.J.Delaney, *Dictionary of Saints* (1980) under "Bosco, John" (p.116).
11. This is a major title of the Virgin in itself, of course, and one which has naturally impacted on the Litany of Loreto (see note 1 above). For historical background of the concept and medals relating to it, see "The Immaculate Conception" in *NI Bulletin*, December 1998, p.305-311.
12. See "Of Marian Apparitions" in *NI Bulletin*, December 2002, p.372-376; also "Lourdes and Fatima Revisited" in *NI Bulletin*.....
13. See "Varieties of the Miraculous Medal" in *NI Bulletin*, October 2002, p.308-317.
14. See "Our Lady of Good Counsel" in *NI Bulletin*, September 1999, p.200.
15. See "Kevelaer and the Consoler of the Afflicted" in *NI Bulletin*.....
16. For the star symbols of the Virgin see "A Miscellany of Symbols" in *NI Bulletin*, September 2001, p.252-3 (Fig. 3) & p.260-1 (note 13); also "The Children of Mary" in *NI Bulletin*, November 2002, p.340 (reverse of Figs. 1 & 2).
17. For a Madonna & Child seated on a crescent moon, see the woodcut by Dürer in *The Complete Woodcuts of Albrecht Dürer*, ed. Dr. Willi Kurth (1963), no.219.
18. See "Indeed a Noble Company" in *NI Bulletin*, March 2003, p.98-9.
19. Quite when Mary first acquired the epithet Queen of Heaven is not clear. Certainly "Regina Coeli" constitutes the title and opening words of the Eastertide Anthem of the Blessed Virgin. Of unknown authorship, it is known to date back to the 12th century, but legend has it that it originated in the 6th century when St. Gregory the Great heard its opening lines being chanted by angels one Easter morning as he walked barefoot in a procession in Rome (see *The Catholic Encyclopedia*, article "Regina Coeli" in vol.12, p.718-9; also A.M.Buono, op. cit., p.63-69). There is also, of course, the well-known prayer to the Virgin known as the "Ave Regina Coelorum", its name being its opening line, which means, "Hail, Queen of the Heavens." It, too, is of unknown authorship and of 12th century date (see A.M.Buono, op. cit., p.44).

20. See “St. Dionysius the Areopagite & the Madonna of Capo Colonna” in *NI Bulletin*.....
21. See, for example, Marian Edwardes & Lewis Spence, *A Dictionary of Non-Classical Mythology* (Everyman, 1929) entry “Ishtar” (p.91-2); also the Langdon reference in note 24 below.
22. See, for example, A.S.Peake’s *Commentary on the Bible* (various editions) on these verses, and on the related verse of Jeremiah 7.18; likewise the commentary in G.A.Buttrick et al., *The Interpreter’s Bible* (1956), vol.5, p.873-4 (Jer.7.18) & p.1099 (Jer.44.17-19.) The burning of incense was accompanied by the making of cakes for the goddess (Jer. 7.18 & 44.19), a custom which apparently re-surfaced in Greece in connection with the goddess Demeter, and in Rome with the goddess Ceres. It then seems to have percolated into the ceremonies of the 4th century Christian sect, the Collyridians. This obscure sect, which consisted mainly of women, effectively worshipped the Virgin Mary as Queen of Heaven, and offered sacrificial cakes to her, which they afterwards ate. See the entries “Collyridians” in J.C. Cooper (ed.), *The Cassell Dictionary of Christianity* (1996), p.57, and F.L.Cross & E.A.Livingstone, *The Oxford Dictionary of the Christian Church* (1974), p.314-5. Compare also the cracknel cakes in “Christian Liturgy and Pagan Rites at the Oudenberg Chapel” in *NI Bulletin*....
23. See D.D. Luckenbill, *Ancient Records of Assyria and Babylonia* (1926): a) vol.2, p.370 (no.955); b) for Ishtar of Nineveh & Arbela see, for example, vol.2, p.126 (no.253) or vol.2, p.257 (no.668); for Ishtar of Erech, see vol.2, p.281 (no.736).
24. On the basis for the Marian symbol, see “A Miscellany of Symbols” (ref. as note 16 above), p.261 (note 13b). As regards the symbolism in relation to Ishtar, the goddess being both a warrior goddess and a goddess of love, the morning star symbolised the former role and the evening star the latter role. See S.H. Langdon, *Semitic Mythology* (1931), p.25 (this being republished as vol.5 of *The Mythology of All Races*, eds. J.A.MacCulloch & G.F.Moore (1964).)
25. See “Of Religion, Politics and War” in *NI Bulletin*, October 1999, p.229.
26. I would, for example, agree with Father Delehayé that skeptics go too far when they claim that Our Lady of the Seven Dolours (ie. the image of the Virgin Mary with her heart pierced by seven swords – on which see *NI Bulletin*, November 1997, p.288-290) can be traced back to Ishtar; or that the conical form of so many robed images of the Virgin Mary (see, for example, those in “Of Virgins and Oak Trees” in *NI Bulletin*, August 2002, p.235-241) is but a modern form of the sacred cone of Astarte (on which see “Strange Shores VII: Aphrodite” in *NI Bulletin*, May 1997, p.127-9). For H. Delehayé’s own comments, see his book *The Legends of the Saints*, translated by Mrs V.M. Crawford (1907), p.210-1. See also Goblet d’Alviella’s *The*

Migration of Symbols (1956 ed.), p.86 (for the supposed Chaldean origin of the Virgin of the Seven Sorrows) and p.194, note 1 (for conical images of the Virgin.)

27. Edwardes & Spence (op.cit., entry “Isis”) call her “the archetype of motherhood” (p.92-3). On the late association of Isis with the morning and evening stars as a manifestation of “the Queen of Heaven”, see W. Max Müller, *Egyptian Mythology* (1918), p.101 (reprinted as vol.12 of *The Mythology of All Races*, cited in note 24 above).
28. The episode is at the beginning of Book XI. See, for example, the Loeb translation by S. Gaselee (1919).
29. I would also remind readers of the rites of that other “Great Mother”, Cybele, mentioned, in passing, in “St. Symphorian” in *NI Bulletin*, March 2002, p.91.
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FYI:TITLES OF RUSSIAN ROYALTY

The Czars of Bulgaria, Russia and Serbia, as well as the Kaisers of Germany, trace their titles back to the word “Caesar.” In Russian the development was from “Tsesar” to “Tsar,” with the abbreviated form resulting from the shorthand systems of scribes centuries ago. Since Russian has a letter for the “Ts” sound, Ц , the dropping of the initial “e” seemed quite acceptable. The original long spelling exists in the title of the eldest son and supposed heir of the Tsar: the heir was the Tsesarevich (son of the Tsar) but his full title adds the word for Heir, Naslednik. Each of the other sons was a Tsarevich, but formally his title was Veliki Kniaz (Grand Duke).

For the women at the head of state, Tsaritzza (which English persists in changing to Tsarina) was the title both for a female who ruled in her own right and for the wife of a Tsar. Each daughter and granddaughter was known as a Tsarevna and also became a Grand Duchess (a Veliki Kniaginya). If a woman married the heir to the crown before he became Tsar, she was the Tsesarevna.

THE LAST TSAR OF RUSSIA

When Nicholas II gave up the throne of Russia, he also renounced all rights of his son and heir (the Naslednik Tsesarevich) to ever assume the crown. However, he did name a successor, his brother Michael, who did at first accept the throne. He later changed his mind and declined it, and indeed he never did actually rule or exercise any true governmental authority. He was executed by the Bolsheviks in 1918. Although Tsar in name only and for only a very brief period, he could be considered the last of the Tsars of Russia.

FROM KHANATE TO SOVIET REPUBLIC: COINS OF KHIVA

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In the 1860s and 1870s Czarist Russia conducted an active Empire-building campaign in Central Asia, in what became Russian Turkistan. An ancient predecessor of the Emirate of Bukhara, called Sogd at the time of the Bactrian rulers, and the site of a series of kingdoms in the first millennium AD, was invaded by Czarist forces in 1866 and became a Russian vassal state in 1868. The khanate of particular interest in this article is Khiva-- east of the Caspian and due south of the Aral Sea-- otherwise known in classical times as Chorasnia, and later as Khorazm or Khwarazm. This khanate was occupied by Czarist forces in 1873 and annexed into the Russian Empire in 1875. The ancient town of Bukhara lies about 170 miles East of Khiva; it was an emirate rather than a khanate prior to its occupation by Czarist Russia in, and its currencies (coins and bank notes) will be considered in future articles.

In 1916, before the start of the Bolshevik revolution, internal disorder broke out in Khiva and Junaid (or Djunaid) Khan took over power. In the definitive historical account of this period of Khivan and Bukharan history, Becker (1968) describes Junaid as: *"an adventurer who had achieved power by taking risks and exploiting the possibilities presented by the political instability of the period . . ."* However, as mentioned below, on one coin he cited as "nominal ruler" Muhammad Rahim Khan, who had taken office when Russia annexed Khiva and who had died in 1896. The Russian revolution of 1917 changed the situation and initially even allowed Khiva and Bukhara to enjoy greater independence. Many progressive figures, seeking modernization in Khiva saw in the Bolsheviks the most promising means of achieving their goals. They congregated in Tashkent, the capital of Russian Turkistan, and formed revolutionary organizations. In the case of Khiva, Red Army troops invaded, "liberated" the city and established the People's Republic. In the process, the name of the political entity was changed to Khwarazm (not "Khwarezm" as often mis-spelled), a version of the ancient name for the region. From 1920 on, the new, nominally independent republic existed, in alliance with Bolshevik Russia-- there as yet being no "Soviet Union". This Republic lasted until 1924, when it was abolished and its territory divided between Uzbekistan and Turkmenistan.

It is noteworthy that from 1920 to 1924 the Soviets recognized the independence of the republic, and its right to its own traditional symbols. Faul (2000) has provided details of flags of Uzbekistan from 1917 to 1924: of note here is the change from the initial (1917) Khwarazm flag with crescent and star to that of 1920, bearing a smaller crescent and star above a sheaf of *dzhugara*, a local cereal with a crossed sickle-and-spade. Modifications in the flag of Bukhara will be mentioned in a future article. Variations of the traditional Islamic "star-and-crescent", and of the communist "hammer-and-sickle" symbols are a particular focus of this and subsequent articles.

At the time of the Bolshevik revolution the population of ethnic Russians in Russian Turkistan was small: Bailey (1946) gave the proportion of European Russians and native Muslims at the time of the Bolshevik revolution as respectively 5% and 95% and the ratio is not greatly different today. It was a very chaotic period; Bolshevik and anti-Bolshevik groups sometimes clashed in see-saw fashion and there was some external involvement. Britain was apprehensive that Germany and Turkey (still fighting WWI) might advance to and beyond the Caspian, ultimately threatening Afghanistan and the Khyber route into India. Moreover, there was concern that the Bolsheviks might align with Germany and Turkey, and small numbers of British and Indian troops were in place to counter these threats. These historical questions lie outside the sphere of numismatics, but the work cited above (Bailey, 1946) combines a remarkable espionage story in Russian Central Asia while providing some information on currencies of Russian Turkistan; astonishingly, he also made important collections of butterflies and plants. Moreover, there is a further numismatic aspect: had the side for which Bailey was working succeeded, the Soviet coins and bank notes discussed in this article would never have been made, at least not during the early 1920s.

The Khanate of Khiva

As mentioned above, almost contemporaneous with the Bolshevik revolution Khiva came to be ruled by Junaid Khan. The *Standard Catalog of World Coins* (Krause and Mishler, 1996) states that he co-ruled with Sayyid Abdullah Khan, but Becker (1968) makes it clear that the latter was merely a puppet under the control of Junaid. The khanate was not yet under direct Soviet influence; indeed, Junaid Khan was bitterly opposed to the communists. His end came in January 1920 when his small force was defeated, primarily by Russian troops, and he fled south into the Kara Kum desert, where he continued his anti-bolshevik efforts for a time. Sayyid Abdullah Khan pleaded "*helplessness in Djunaid's hands*" (Becker, 1968), but he was forced to abdicate, to be replaced by a "Revolutionary Committee". In April 1920 a political mission arrived in Khiva from Tashkent to conduct elections: a Congress of Khorazmi Soviets met, abolishing the khanate and electing Lenin as honorary chairman. Becker (1968) notes that a Khorazmi Communist Party was established in May, to make events in Khiva acceptable to Moscow.



FIG. 1

Between AH 1337 and 1338 (1918-1919) the Khanate of Khiva under Junaid Khan issued four distinctive coins, most dated 1337 AH. A 1-tenga coin (Y-8) was minted

in silver (Fig. 1), not in copper as erroneously listed in the *Standard Catalog of World Coins* (Krause and Mishler, 1996). It is noteworthy that the obverse Uzbek legend of this coin cites "*the late Muhammad Rahim Khan*", the ruler selected by Russia when Khiva became a vassal state in 1873, and who died in 1896. His last coins, standard Central Asian tengas, were dated AH 1312, the year before his death. Posthumous inclusion of his name was presumably an effort to add a façade of legitimacy to Junaid's power base. The reverse of the coin: "*minted in Khwarazm, the abode of Islam*" is a standard formula and appears on the other denominations. Presumably this coin was much more expensive to produce than its stated value and is now extremely rare. The remaining coins were struck in copper or brass.



FIG. 2



FIG. 3

FIG. 4 A 2½ tenga (Fig. 2) (Y-9) set the stage for the remaining values. For the 5-tenga (Y-10), both 1337 and 1338 AH are listed, but we have not seen the latter. Examples of these coins are remarkably variable in quality of engraving: Figure 3 illustrates a well-produced 5-tenga specimen. The 2½- and 5-tenga coins are scarce. The 15-tenga coin (Fig. 4) is known only for 1338 AH; it is poorly engraved and struck, produced shortly before the onset of the Khwarazm People's Soviet Republic, and is very rare. In each instance, the obverse bears the denomination in Uzbek, and the reverse the same Islamic formula as on the 1-tenga coin. The calligraphy and

general design of these coins is sufficiently similar to the Khwarazm Republic issues mentioned below to suggest that die engravers and minting artisans may have kept their jobs over the transition from quasi-independence to Soviet domination. This is, of course, conjectural, but the number of experienced die engravers in Khiva at the time cannot have been great.



FIG. 4

On the 2½- and 5-tenga coins the usual star in the star-and-crescent symbol of Islam is replaced by a rayed sun, also occurring on some bank notes as mentioned further in a future article. This is a major obverse design feature. On the 15-tenga coin a prominent open six-pointed star lies above a massive open crescent, the ends of which are off the flan in the example shown here.

A range of bank notes were issued in the khanate during AH 1337 and 1338. These notes are in general rare or extremely rare compared with issues of the People's Republic that followed, and the majority were printed on silk. These will be considered in a future article, but at this point it may be mentioned that listings we have used Pick (1996) for numbering: later editions have a chaotic revised numbering system and are best avoided. However, even the 1997 edition contains many errors and prices in all editions are useless. This problem will be returned to in the articles which will deal with bank notes of Khiva, and of Bukhara.

The Khwarazm People's Soviet Republic

Again, four coin denominations were issued during the life of the Khwarazm People's Soviet Republic. The *Standard Catalog* covers these: 20, 25, 100 and 500 rubles. Dates are listed from AH 1338 (26 September 1919 - 20 September 1920) to AH 1340 (4 September 1921 - 4 September 1922). Either bronze or brass are given as metals for each issue except the small 500-ruble, but all specimens seen by the author have been of bronze or copper.

The coins are generally crude, and the illustrations are of above average specimens, upgraded over the years. The design of each is similar, though not identical to the rest. An approach to the communist "hammer-and-sickle" is there on the obverse, but with an important difference that became a hall-mark of Khwarazmi currency. In place of the standard hammer is substituted a spade and a drooping plant-head--probably cotton (despite use of the cereal *dzuhgara* on the 1920 flag), traditionally a

major export product of Russian Turkistan-- presumably a reference to agriculture rather than the heavy industry of the Soviet Union. The reverse legends make some attempt to achieve a decorative script. However, it may be noted in parentheses that cotton production in Khiva and Bukhara had collapsed following the advent of the Bolsheviks. Becker (1968) notes that "Cotton acreage in Bukhara and Khiva together in 1919 was only 38 percent of the 1913 figure; the total cotton harvest in the khanates in 1919 was a mere 18 percent of the 1913 level." This collapse was surely in part to blame for the rampant inflation that occurred in Khiva and Bukhara during this period.

The range of denominations is peculiar; 20 and 25 rubles, then no 50 rubles. In each instance, the ruble value in Russian is given. The 20-ruble coin is shown in Fig. 5: the reverse legend reads: "*minted according to a resolution of the Khwarazm Soviet*", and this is repeated, more or less, on the other values. The 25-ruble is shown in Fig. 6, the 100 ruble in Fig. 7 and the 500 ruble, dated 1339, in Fig. 8. The last is the small (standard) 500 ruble issue. This is one denomination where we have two dates to offer: an example dated AH 1340 is shown in Fig. 9. The coin of the later date is greatly inferior to the earlier-- it may be that all services, including die engraving and coin production, suffered in the chaos of the later period of the Khwarazm People's Soviet Republic. Most specimens of these coins are dated AH 1339: we have never seen a coin dated AH 1338, listed in the *Catalog* only for the 20 rouble issue.



FIG. 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9



FIG. 10

One coin stands out from the above: the large 500 ruble issue dated 1339, which is considerably better engraved than any other coins in the series. It seems likely that the higher cost of metal sunk this coin *versus* the much poorer, small 500-ruble. The weights of the two versions are "small": 4.7gm; "large": 8.7gm. In any event, the large coin (Fig. 10) is much the rarer of the two. These coins are listed in the *Standard Catalog of World Coins* (1996) as Y-1 to Y-4a.

The variable treatment of the Islamic "rayed sun-and-crescent" symbol on the coins of Junaid's khanate and the usual "star-and-crescent" of the Khwarazm People's Soviet Republic is of interest. As might be expected, and as mentioned above, the pre-communist copper coins of the khanate show the former symbol very prominently on the obverse. Coins of the communist regime that followed are more varied in this respect. On the 20-ruble only a star remains at the top of the reverse. On the 25-ruble, the star-and-crescent is a bold feature of design on the obverse, above the communist symbol. On the 100-ruble the Islamic device again appears prominently, at the center of the reverse. On the 500-ruble coins (large and small versions) two stars flank the sickle, though whether these are communist or Islamic is ambiguous, and a small star-and-crescent occurs at the top of the reverse. However, on the large 500-ruble the rayed sun, without the crescent, reappears at the top of the reverse design.

There seems to be no rhyme or reason for the lack of uniformity in these first Bolshevik issues. We know nothing of the conditions under which the dies were engraved; differences in style and calligraphy suggest that several engravers were involved. While it is not inconceivable that prominence or otherwise of the Islamic symbol might have resulted from the outlook of individual engravers, it is more conservative to attribute the variability to the prevailing chaotic conditions, and lack of any unified minting plan. In any event, it is noteworthy that this symbol of Islam survived the onset of Bolshevism in Khwarazm.

The context of these coins is widened by considering the relatively extensive issuing of bank notes during the brief life of the Khwarazm People's Soviet Republic. These are covered in Pick (1995) though, as mentioned above, any reader with access to early one-volume editions (first to third) of the *Standard Catalog of World Paper Money* will have a distinct advantage. Some bear both C.E. dates and *Hijri* dates, others just the former. They are dated from AH 1338-1341 (1920 to 1923), and the denominations range from 3 rubles to 100,000 rubles. The legends on these notes (almost always in Uzbek) vary considerably from one note to the next but all involve one or more of the following:

- (i) Statement of assurance that the note is legal tender.
- (ii) Statement concerning punishment for counterfeiting.
- (iii) Statement relating the value of the note to its predecessors.
- (iv) Seals and/or signatures of government officials issuing the currency.

Full details of these notes, including the legends, will be published in a future article,

Today, after the collapse of the Soviet Union, all the ancient khanates north of Afghanistan-- Bukhara, Khiva, Khoqand, Samarqand and Tashkent lie within the independent Republic of Uzbekistan. Apart from all else, before Khiva/Khwarazm was swallowed up into the Soviet Union, it not only maintained the Islamic symbol, the star-and-crescent, often transmuted to a sun-and-crescent, but also on occasion, and for a short period by-passed the hammer of the Soviet hammer-and-sickle for a less threatening sickle, spade and plant. Other variants occurred both in Khiva and in Bukhara. These idiosyncrasies vanished when Khwarazm and Bukhara were abolished as self-standing entities in 1924, but remain on coins and bank notes of the brief period when the cities was sufficiently far from Moscow to attempt some *rapprochement* between Islam and communism, at least at the level of their symbolism.

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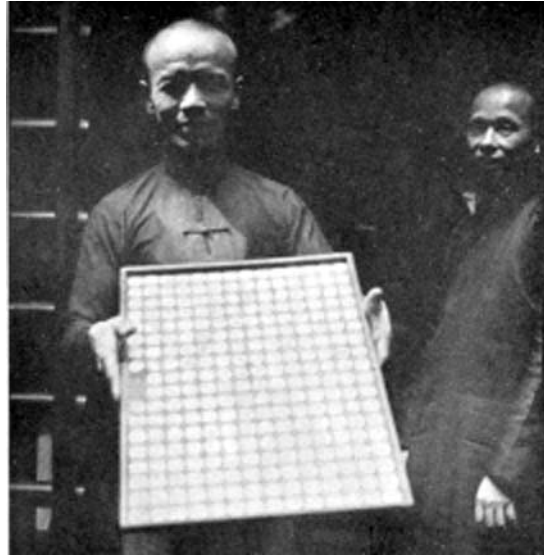
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Figure legends

Fig. 1 (approx. x2)

Fig. 2 this and figures 3 – 10 are all slightly enlarged.

Chinese Coin Counting Board



Canton, (1923) - *Roving Through Southern China* - Among the persistent sights and sounds of Canton streets one is not likely soon to forget the handling of money. In large transactions, among the Chinese as well as the foreigners, Hong-Kong bank-notes are the medium of exchange. Silver dollars are rarely seen in the "Southern Capital" and except for the coppers to be found almost everywhere in the land, Canton does its ordinary business in twenty-cent pieces and so often debased their quality, that it takes almost or fully six of them to equal a "Mex" dollar, and one may live for years in Canton without ever seeing a larger coin. Retail merchants have evolved a form of cash-register to save counting these twenty-cent pieces by hand. It consists of a board about two feet square with many depressions of slight depth and twenty-cent size, and in larger establishments a coolie, perhaps several of them, is kept busy all day long throwing handfuls of coins upon this, shaking it until every depression is occupied, sliding off the residue, and tossing the boardful. Thus, counting into a receptacle, not unlike a bushel basket. The constant clash of coins is one of the typical sounds of the earliest treaty-port, and so expert does the Chinese ear become that if there is one false coin - and they abound, even though the good ones are hardly worth nine cents in our money (U.S.) - it is detected amid the rattle of the lot and found by a process of elimination. - *Harry A. Franck, Roving Through Southern China, p 244. New York 1925. (Picture p 225).*

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IDENTIFYING INDIA NATIVE STATES: SAMATATA

By H. L. Ford

The coin we are showing as evidence of the numismatic art of Sumatra is a late 7th century gold Stater of Sridharana Rata. Our specimen is about the size of a Washington Quarter, but other staters were on broader flans. The type weighs about 5.5 grams.

The excellence of the Greek style is waning, but the basic design of this Stater is still clear. The obverse shows an Archer, but he is not holding a bow. Instead the bow is hanging in the air below his left forearm. The reverse shows a standing deity, an unnamed goddess. Her head has not been struck well, and it shows only slightly on the coin. As we said, influence of Greek artistry has begun to fade. The type has been cataloged M-2000:65f+.



At the beginning of the 8th century this same basic design continues under Rajarajabhata. The continuing deterioration of the artwork appears in the fact that the legs of the Archer may seem little more than sticks and the head of the goddess may be quite far away from the center of her shoulders. The next photo shows such a piece, cataloged as M-2000:70+.



This second piece is on a larger, broader flan. It is rather attractive, but on both coins legends are non-existent. Both pieces are rather pale in color. They have undoubtedly been heavily alloyed with silver.